

# THE “*CONDER*” TOKEN

## COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB

Volume XVII Number 2 Summer 2012 Consecutive Issue #62



Dublin 73 *Bis II*



More new Camac tokens

+

Heraldry & Conders

+

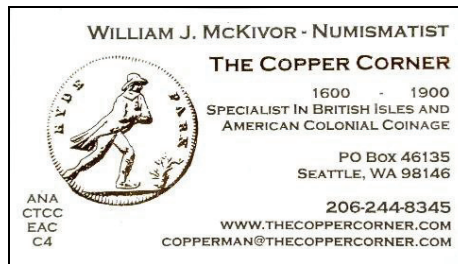
How many T's in Mathew(s)/Matthew(s)?

## **BILL McKIVOR—CTCC #3.**

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## PRESIDENT'S MESSAGE

I sincerely wish to thank all who took the time to give your club officers thoughtful replies to the questions asked in the last journal. I will share the results with you here.

On membership, any billing will be paid to the club via Scott Loos, Treasurer. His contact numbers are in this issue. He may be paid via check or with Pay Pal. He is treasurer for a number of clubs and organizations, so please note that any payment is for the CTCC. Your information will be forwarded to Eric Holcomb, who will include you in the rolls for the next year.

The web site---yes, we are to have one. Eric shall be our web master, and he is going to be working on it beginning now. Hopefully it will be operational soon. The idea of archiving the Journals was wished for by most everyone that replied, that is time consuming but something that we will do if we can. As they say, the devil is in the details, but it is on the table.

The Journal---only one person wished it to remain as it is, with 4 issues. The rest seemed to understand that the amount of material being sent to the editor makes that difficult indeed, and thought that three issues would be just fine. Thus, our decision is made, three issues it is. This does not mean that if we gain steam, and have much new material, that we could not or would not put out an "extra".

The Dues---The good news that goes along with the reduction from 4 issues to 3 issues of the Journal is the cost savings for printing and shipping that fourth issue. Thus, there is no need at this time to revisit a raise in dues, and they shall stay as they are for the time being.

The name and scope of the club---There were a good many that were OK with changes, and had suggestions (some of them very good) for a club name, but in the long run we have decided that after 15 years of being the Conder Token Collector's Club the name is hard to change. It has familiarity, and we shall keep it. However, most who responded were fine with

including other material on other series of British tokens from time to time, and noting that we cover them somewhere in the heading of the Journal. Including articles about other series of British Tokens is really not a new idea, some have appeared in the Journal in back issues as the years have rolled along. We shall more or less pick and choose interesting items to present even if in another series. The main thrust of the club is the 18th Century Provincial tokens, and shall remain that way.

New for discussion this time is the possibility of offering the Conder Token Collector's Club Journal, in full color, in an on-line PDF format for subscribers only. This could be an add on to the print version, or replace the print version on a person by person basis, perhaps at a lower dues rate. Let us know what you think of this possibility. The print version is not going away. We would also consider doing an index to past Journal articles, also printing a membership book---this latter would be with the permission of each member. It would allow members to get together locally, in some cases---and would allow communication with any on the list. Only contact phone and E-mails would be used, no ground addresses. And, if not wanted, yours would not be in the book. It could be part of a Journal, or a separate issue that contains this sort of info only that you could keep separate from the rest of the journals and handy to you needs. Your thoughts appreciated.

I look to Jon Lusk to have a report on the Conder Club meeting held at the ANA in this issue as I was unable to attend. I also thank him for handling that. Hope I can make it next year. Thanks for your support and patience, with the help of all we will keep all interested and connected.

Bill McKivor

Your officers are accountable to you, the members. The club exists solely for the enjoyment of our hobby, Anything you wish to have come before the officers for consideration, please contact any of the officers below. However, as Harry Truman said, "The Buck Stops Here", my phone and E-mail are printed below--- feel free to use it.

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Dr Richard Doty	dotyr@si.edu	Journal Editor

Membership, web master Eric Holcomb. Eric@Holcomb.com    (paid position).



## CTCC Annual Meeting

At the American Numismatic Convention, Philadelphia, PA

Thursday Aug 9, 2012

Jon Lusk

I called the meeting to order shortly after 6pm. There were 14 people at the meeting and 7 indicated that they were members. I shared a brief overview of what the board of directors had been discussing in their emails. (Color copies for all, a name change for the club, and the range of articles that the journal should cover.) A short discussion followed on the last two items with a show hands indicating that all wanted the focus and the name to remain the same.

ANA convention related items were discussed – DNW had pre-release copies of the upcoming Oct token sale available at their table and the Paris Auction firm was disposing of a rather large and nice lifetime collection of tokens, as well as other items. (An ad appears in this issue for the next sale that completes the disposal of the collectors' tokens.) A plea was also made to submit articles for the Journal. If you would be willing to write something but not sure of a topic I would be happy to share some ideas that would make a nice article, just ask. Jon@Lusk.cc

David Dykes new book was mentioned (see ad in this issue) as well as a coffee table book on Matthew Boulton. This book had originally been issued for \$75 in 2009 but now, still shrink wrapped, can be purchased from one of the sellers on ABEBOOKS.com for under \$10 plus a little for shipping. (I bought one and it is a very nice book.)

Next, I gave a slightly modified version of the talk I gave at the British Token Congress in Wales last year – Getting the Name Right, Part II. After a short question and answer period the meeting ended and some of us went out for the traditional pizza dinner.

— ♦♦♦ —

### A Correction and an Apology

In the last issue, #61, the author of the article on the Padsole Paper Mill was not credited correctly. The author should have been listed as Barry Sutton. It is important that authors are named correctly on their articles and in passing the article from editor to layout the name got separated from the paper. Sorry Barry, we will do better.

And while we're on the subject of authors – a plea to all readers – write something!!!!

#### New Members

573	Don Kable	Red Deer AB
574	Arturo Sanchez	Overland Park KS
575	David Strong	Watertown CT
576	Edward C. Moore	Crosby TX
577	Alexey Malykhin	Russia

# The Fairfax Token

By Quentin Archer

One token in my collection was a misfit. It wasn't especially scarce and had been known to collectors and cataloguers for many years, but despite the presence of names and signs no one had been able to propose a convincing origin.

The obverse read:                    IOHN \* PETTIE = figure of justice with scales

The reverse:                        FAIREFAXE \* 1666 = ship in full sail

It was recorded as Dickinson<sup>1</sup> London 969A, Williamson<sup>2</sup> Uncertain 5. My own specimen was 18mm in diameter, which suggested a farthing, although at 1.58g it was a little on the heavy side.

The earliest reference I could find appeared in Notes & Queries for June 1856 (p.504), where the contributor suggested that it might be connected with the Fairfax Estate in co. Monmouth "lately presented to Lord Raglan as a memorial of his gallant father", but without any further reasoning<sup>3</sup>. Boyne included it in his pioneering 1858 compendium<sup>4</sup>. Although he placed it in the "Uncertain" section (under number 9), he added a footnote querying whether it should be attributed to Fairfax Court in the Strand. His illustration of the token accompanies this article.

Williamson reproduced Boyne's listing, including the footnote. Dickinson, no doubt keen to rescue tokens from the obscurity of the Uncertain section, allocated it to London but retained the question mark against Fairfax Court. No other tokens of Fairfax Court are listed.

I was very sceptical about the attribution to Fairfax Court. The first difficulty was even finding the place. Most published historical maps of London do not show it. Eventually I located it on a five feet to the mile Ordnance Survey map of 1871 where it is shown as a very narrow, short passage leading north-west from the Strand, one building to the east of the slightly wider (but still narrow) Lumley Court, which survives. It disappeared at least a century ago, and the rather unappealing modern building which houses the current premises of Stanley Gibbons now covers the site.

The earliest printed reference to Fairfax Court I found was a Westminster poll book for 1780<sup>5</sup>. In his apparently meticulous descriptions of streets and alleys of 1720, Strype<sup>6</sup> mentions Oliver's Alley as lying to the east of Lumley Court, confirmed by Rocque's map of 1747<sup>7</sup>, but makes no

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<sup>1</sup> Michael Dickinson, *Seventeenth Century Tokens of the British Isles*, London 1986.

<sup>2</sup> George C. Williamson F.R.S.L., *Trade Tokens issued in the Seventeenth Century in England, Wales and Ireland by Corporations, Merchants, Tradesmen, etc.* A new and revised Edition of William Boyne's Work. Vol II, London, 1891.

<sup>3</sup> The property was Cefntilla, headquarters of Lord Thomas Fairfax at the time when he was besieging Raglan Castle during the Civil War. Fairfax's role is considered further below.

<sup>4</sup> *Tokens issued in the Seventeenth Century in England, Wales and Ireland by Corporations, Merchants, Tradesmen, etc.*, described and illustrated by William Boyne, F.S.A., London, 1858.

<sup>5</sup> Copy of the Poll for the Election of two Citizens to serve in the Present Parliament for the City and Liberty of Westminster, 1780.

<sup>6</sup> *A Survey of the Cities of London and Westminster...* by John Strype, M.A., London, 1720.

<sup>7</sup> Reproduced as *The A to Z of Georgian London*, London Topographical Society Publication no.126, 1982.

reference to Fairfax Court. It seemed that Oliver's Alley had either been renamed Fairfax Court or the area had been rebuilt with the same result, as the two names do not appear to co-exist in any document. In any event, there was no evidence that a Fairfax Court, or even a Fairfax Inn, was in existence anywhere in 1666, the date of the token.

Perhaps it wasn't an English token at all? There is no town or village called Fairfax in the UK, but there is a City of Fairfax and Fairfax County in Virginia, USA. However, the dates didn't work. Both places were named after Thomas Fairfax, 6<sup>th</sup> Lord Fairfax of Cameron (1693-1781), who inherited land in Virginia from his maternal ancestors, the Culpepers, in 1719. Fairfax County was not founded until 1742, the City in 1805.

As Fairfax did not provide any useful leads, I turned my attention to John Pettie. No other trader of that name appears to have issued tokens, and internet searches did not immediately reveal the existence of any likely candidates. There was a John Pettie (or Petty) who was Surveyor-General of Ireland at about the right time<sup>8</sup>, but no obvious connection between him and "Fairfax".

Could it be a political token? Was this John Pettie demonstrating his support or loathing of one Fairfax? This thought was prompted by the figure of Justice on the token; did the ship mean that Fairfax should go away? Or that he should launch a fleet? Or what?

Lord Thomas Fairfax (1612-71) was perhaps the most successful English soldier in a difficult age. He was a general of the parliamentary forces in the Civil War, gaining notable victories at Marston Moor and Naseby, by which time he had been appointed (at the age of thirty-three) supreme commander. He was astute (and principled) enough not to be counted amongst the regicides, and resigned his commission in 1650. For most of the period thereafter he lived in retirement in Yorkshire, although he supported the return of Charles II in 1660. From that date until his death he accomplished little of note, although in 1666 he was still doubtless the most famous Fairfax of all. If a John Pettie had had an argument with him in that year, it did not reach the history books, and issuing political tokens was then a much rarer (and riskier) practice than a century later. So that seemed a dead end too.

Then I searched British History Online, and the breakthrough came. The search revealed an entry in the Calendar of State Papers (Domestic) for 7 October 1665 recording a communication from "The Fairfax", then at Spithead: "John Pettie, purser, to Sam. Pepys. Will discharge Robt. Williams and Robt. Feastie upon the first notice, if such be the Commissioners' pleasure."<sup>9</sup>

It began to fall into place. "Fairfax" was not a man, but a ship, amply evidenced by the representation of a ship on the token itself. Quick checks showed that The Fairfax (the second of that name, and doubtless named after the famous commander) was launched at Chatham in 1653 and had a naval career of almost thirty years before being wrecked in 1682. She was a third-rate frigate (and thus comparatively large), with fifty-two guns on launch, rising to seventy-two by 1672.<sup>10</sup> Unlike many other vessels in the navy she was not renamed on the Restoration, a mark of the respect in which Lord Thomas Fairfax was held.

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<sup>8</sup> A cousin of Sir William Petty, who carried out the notorious Down Survey of Ireland – see Ted McCormick, *William Petty and the Ambitions of Political Arithmetic*, Oxford, 2009, p.100.

<sup>9</sup> Calendar of State Papers Domestic (ed. Mary Anne Everett Green, 1864): Charles II, 1665-6, vol. 134, October 1-17, 1665, item 56.

<sup>10</sup> N.A.M. Rodger, *The Command of the Ocean*, London, 2004, p.218.

In 1666 the English were in the midst of a naval war with the Dutch, and the Fairfax was heavily involved. In early June she took part in the Four Days' Battle in the Thames Estuary, the greatest naval battle of the age of sail<sup>11</sup>, acquitting herself with some distinction. At that time she had a complement of 320 men and sixty guns; nineteen men were killed and twenty-five wounded during the battle, a relatively high figure compared with the rest of the fleet<sup>12</sup>.

A ship's purser was a middle-ranking officer who might transfer from one vessel to another during his career. It was a reasonably lucrative appointment, and pursers would be required to buy into the position and provide sureties. While they were entitled to wages, these were only a little over double those of an able seaman<sup>13</sup>, and there was opportunity to gain significant additional income by trade on the side or less honest means. Pursers were responsible for victualling, and were paid a victualling allowance by reference to the number of men on the ship's books. If those numbers were inflated, the purser (probably in league with the captain) profited.<sup>14</sup>

The diarist Samuel Pepys (1633-1703) was at that time Clerk of Acts at the Navy Board. He was gifted and industrious, and concerned about the state of victualling, for which there was never enough money. In November 1665 he managed to get himself appointed to an entirely new post, Surveyor-General of Victualling. Then he set about reforming the system of pursery. Under his changes, which persisted until the nineteenth century, pursers were allowed the full value of victuals for the ship's authorised complement only. They might still be able to practise some profitable trade, in common associated businesses such as the sale of tobacco, sugar, and brandy, but there was much less incentive to cheat.<sup>15</sup>

So John Pettie found himself to be purser of the Fairfax just as the system was being changed, resulting in fewer opportunities to make money on the side. Morale must have been a little low. The Calendar of State Papers notes a letter of 1 May, 1666, received from the Fairfax when at the Buoy of the Nore. Sir John Mennes told the Navy Commissioners that he "acknowledges 15,000l. received; has paid off seven ships named; can neither get books nor hear of the pursers of many of the smaller ships; pursers in general are very negligent of their duties, and will continue so if some severe course be not taken to chase them from their conclave at London." He enclosed a note of the previous day from Captain Peter Bowen of the Matthias, saying "Thos. Salmon, purser of the Matthias, resolves not to come near the ship any more, by reason of his great debts to the men; he has not left so much as a sea book behind him, whereby to prove the discharge, death, or runaway of any of the crew."<sup>16</sup>

There was competition, too. Henry Coleman issued halfpenny-sized tokens dated the same year from the Victualling Office in Tower Hill<sup>17</sup>. Possibly he was engaged on official business, but one would hardly need to give halfpence in change except on small transactions.

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<sup>11</sup> Ibid, p.72.

<sup>12</sup> Frank L Fox, *The Four Days' Battle of 1666*, Barnsley, 2009, pp.263, 332.

<sup>13</sup> Rodger, *op. cit.*, p.619 (1653 scale of sea pay; £3 for the purser and £1 4s for an able seaman of a third rate).

<sup>14</sup> Ibid, p.105.

<sup>15</sup> Ibid pp.105-6.

<sup>16</sup> Calendar of State Papers Domestic, Charles II - volume 155: May 1-11, 1666, item 4.

<sup>17</sup> Williamson 3195; Norweb nos 8502, 8503.

There are references in the Calendar to a John Petty being a purser of the Bonaventure in 1644, and of the Royal Charles in 1671. His final position seems to have been as purser of the Drake, and his widow is recorded as petitioning in 1684 “for payment of three bills of extraordinary necessary money for 51l. 10s. 0d., 46l. 15s. 5d., and 33l. 15s. 4d.”<sup>18</sup> John Pettie (or Petty) was not the rarest name, and it is quite possible that these references are to more than one person. The office of purser of the Fairfax was held also by others – there are references to a Mr Pind in 1659, and a Mr Byend in 1662.

Michael Trenerry has kindly pointed out to me that it should be no real surprise that a purser should issue tokens, given that sutlers (suppliers to the army) did so. A chapter on these appears in George Berry’s book.<sup>19</sup> What is perhaps more puzzling is why no other examples have come to light. Ships appear on many other tokens, but I can find no clear connection with a purser.

There is another puzzle. What does the figure of Justice indicate? She does not appear on any other token of the period. My own view is that this was the figurehead of the Fairfax, the unique sign (other than a flag, of course) which would distinguish her at a distance from other vessels. Regrettably I have not yet been able to prove this. Female forms were commonly used as figureheads, including Justice herself<sup>20</sup>, but there appears to be no surviving plan or sufficiently detailed picture of the Fairfax which confirms or disproves my suspicion. There are plenty of avenues for further research here, though, so maybe one day someone will run this one to earth.

It is possible that John Pettie meant the device to signify the justice of the English campaign against the Dutch, which would give the token a political dimension, but that is only speculation.

In early 2009 I wrote to Michael Dickinson and Robert Thompson pointing out briefly what I had discovered, and asking if they knew of the real meaning of “Fairefaxe” on the token. They did not, and encouraged me to write about it. In the event, they beat me into print, publishing the token as no. 9352 in Volume VIII of the publication of the Norweb Collection<sup>21</sup> and kindly mentioning my name. It is with apologies to them for the delay, and with thanks for their support, that this article finally appears.

The design of the token is unusual. It has a double toothed outer border on each face, but no inner circle or ring. The stops between the words on each side are in the form of pierced mullets or possibly cinquefoils. My initial thought was to question whether this was an English token at all, but recent correspondence with Messrs Thompson and Dickinson has convinced me that it is. In style it is quite similar to the token of John Willd issued in Mansfield, Nottinghamshire in 1666<sup>22</sup>. The punches for the ship appear identical to those used on the vessel portrayed on the 1666 token of Rob Ridge of Chester<sup>23</sup>, omitting the pennants. The mint mark, a six-rayed star, is

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<sup>18</sup> Calendar of Treasury Books, Volume 7: 1681-1685 (1916), pp. 1377-1392, Entry Book for November 1684, pp 1-10 under November 8<sup>th</sup>.

<sup>19</sup> George Berry, *Seventeenth Century England: Traders and their Tokens*, London, 1988, pp.143-8.

<sup>20</sup> Used, for example, by the Doges of Venice on their *bucintori*.

<sup>21</sup> Sylloge of Coins of the British Isles, Vol. 62, *The Norweb Collection, Tokens of the British Isles 1575-1750*, Part VIII, Middlesex and Uncertain Pieces, London 2011.

<sup>22</sup> Williamson 21; no.23 in Peter Preston-Morley and Harry Pegg, *A Revised Survey of the Seventeenth-Century Tokens of Nottinghamshire*, BNJ Vol. 51 (1981) pp. 134-196, where it is illustrated on Plate 4 (Plate XIX in the volume).

<sup>23</sup> Williamson Cheshire 31, Norweb 508.

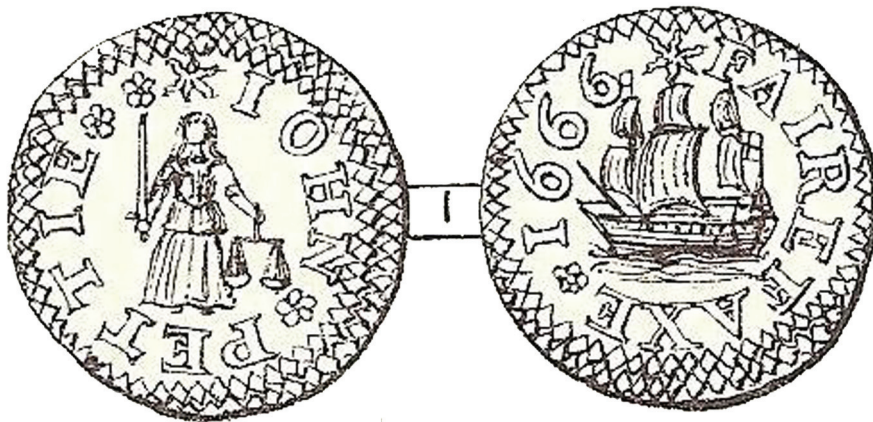
very similar to that used on the 1666 issue of Rich Hopkins of Luton<sup>24</sup>. It is therefore highly likely that it was made by one of the masters in the Tower.

Most collectors of seventeenth century tokens confine themselves to one or more counties, and the insertion of a new mobile category of “naval token” would upset that. Happily for them it seems unlikely that the token was in regular use at sea - otherwise, why would the purser bother to go to the trouble and expense of having dies made bearing his name? When on board the crew could trade only with him, and he was also in control of any income they might receive, so a medium of exchange was hardly necessary. It is also most unlikely that it would have been used as a means of paying wages, first because an income of just under a shilling a day would require far too many tokens, and secondly because seamen were commonly paid by means of redeemable paper tickets issued months or even years in arrears. It seems far more likely that it was used for shore trade.

Two places would appear to have the greatest claims. Chatham (Kent) was home base for the Fairfax, as that was where the Royal Dockyards were located. However the Admiralty, and the prime source of funds, were in London, and that is where pursers seem to have congregated when not on active service, as the reference above to the London “conclave” illustrates.

So perhaps the tentative attribution of this token to London by early researchers is correct, but for wholly different reasons.

Finally, I can observe that a convincing attribution of a previously uncertain issue can have significant effects on value. Spink offered two examples of the former “uncertain” token in their Numismatic Circular in October 2004 at £15 each. Baldwin sold an example at auction in September 2005 for a hammer price of £30. The duplicate in the Norweb collection (the main piece presumably having gone to the British Museum) was offered on 29 March 2012 in the final Norweb sale as a single lot with a correct attribution, and the statement that “the token is the only one of the series known to have been issued by a serving naval officer”. Estimated at £150-200 it sold to a telephone bidder for a hammer price of £480, which with buyer’s premium of 20% will have cost the lucky winner £576.



<sup>24</sup> Williamson Bedfordshire 70, Norweb 37. The best illustration is in John Gaunt and Gary Oddie, Bedfordshire Seventeenth Century Tokens, 2011, p.95.



# **Introduction to Heraldry, via some Essex Condors**

Tony Fox

## **Introduction**

Coats of arms are graphic devices with a distinctive shield at the center. These appear on modern coins and medals, letterheads, military and academic regalia, and many other places. A public building in England is as likely to carry a coat of arms, as is an American building to carry the Stars and Stripes.

In the United Kingdom and Canada, as well as elsewhere in the Commonwealth of Nations, heraldry (i.e., the art and science of coats of arms) is well-regulated.<sup>1</sup> The College of Arms (in the City of London) is staffed by officers, called heralds, who have authority over the proper use of coats of arms in England and Wales; the Court of Lord Lyon at Edinburgh oversees Scotland. Heralds are officers of the Crown, and are in three grades, Kings, Heralds, and Pursuivants (the lowest grade), and they tend to work within certain jurisdictions; for example, the heraldic workload for New Zealand can be handled by a single pursuivant. The heralds are assisted by artists and librarians. Heralds also have other duties, such as making Constitutional announcements, introducing new members of the House of Lords on behalf of the Queen, and organizing some of the state pageants.

A coat of arms is awarded to a person or a corporation by Letters Patent. Like industrial patents, this is a legal instrument that defines a monopoly or exclusivity over something that is unique, in this case over the use of a particular coat of arms. Infringement of the patent can lead to legal action, and the College of Arms maintains a court for that purpose.<sup>2</sup>

The average American might think: “That’s quaint and nice, but redundant today”. But that is not necessarily true. First, coats of arms are often found on the reverse designs of Condors. Depending upon how you count them, there are about 350 major D&H catalogue numbers (excluding lettered sub-types) featuring coats of arms on the reverse.<sup>3</sup> Second, authentic European heraldry can still be observed widely in the USA. The “Star spangled banner”, and many other US flags are derived from George Washington’s (English) coat of arms. The flag of the State of Maryland is Lord Baltimore’s (English) coat of arms. Harvard College’s pre-revolutionary coat of arms is still in use. General Colin Powell possesses an official coat of arms, patented by the Court of Lord Lyon. Canada, too, has an official heraldry, and its own College of Arms, ultimately authorized by their Queen Elizabeth.

Lastly, there’s a small industry issuing bogus coats of arms to the gullible, both in the United Kingdom and in the USA. This illustrates the public’s attraction to heraldry, even if they understand nothing about it. In particular, since a patent belongs to a person or corporation;<sup>4</sup> it is untrue that a particular surname ‘has a coat of arms’. The same was true in the late eighteenth century. From time to time, the Conder issuers exploited that natural attraction to both authentic and bogus heraldry. For Essex, the bogus outnumbers the genuine two to one !

## The design of a coat of arms

There are several good textbooks that cover the art, science, and law of heraldry. The few elements reported here are from one of these books.<sup>5</sup>

Each coat of arms has two forms: the illustration itself, and a verbal description (or *blazon*). The verbal description has a vocabulary that is a mix of old French and English, and is non-standardized (i.e., two heralds might use different words for the same illustration).<sup>6</sup>

The full form of illustration is a shield surrounded by a representation of flowing cloths (*mantling*), which originally kept the sun off the armour of a knight otherwise liable to be broiled inside. There is usually a helmet above the shield, and some objects sit on top of the helmet, often with a twisted rope (*wreath*) in between. The whole helmet and objects construction is called a *crest*. The whole design is the coat of arms, and thus, not a ‘family crest’. Below, right and left are used as the shield appears on the page, although correct *blazon* reverses them, looking at the shield from behind.

Colours also come in three classes: *metals*, *tinctures*, and *furs*. *Metals* were originally gold (*or*) and silver (*argent*), and they are now represented by yellow and white. *Tinctures* are red (*gules*), blue (*azure*), black (*sable*); green (*vert*) and purple (*purpure*) are less common. Other colours are extremely rare. The colours used on the shield have no defined tints or shades; there is no pantone-type of standard colour scale. Thus, a light blue lion on a yellow background would be considered to be the same as a royal blue lion on a yellow background. Lastly, there are *furs*, some of which imitate ermine, and others are more abstract black patches scattered across an area of white, usually in a geometric pattern (*vair*). Something that is in its natural colour (e.g., a human face) is said to be coloured *proper*.

The design of the shield starts with the background colour(s). The other devices are notionally placed on top of this, a bit like building a Powerpoint figure. The convention is that one cannot place a *tincture* directly on top of a *tincture*, a *metal* on a *metal*, or a *fur* on a *fur*. So, for example, in English heraldry a white cross on a red background is all right (*metal* on *tincture*), but a green cross on a red background would not be acceptable (*tincture* on *tincture*).<sup>7</sup> When a shield is divided then adjoining sectors should also follow these rules, e.g. red and white quarters would be all right, but red and green quarters would not. Crests (above the helmet) can be designed more loosely than shields, and need not obey these rules.

In England, the motto is not regulated. A person can change the motto on his or her coat of arms as often as he or she may wish. English mottos usually are beneath the shield, while Scottish ones often arc above the crest. Words on the shield never occur. The Vatican herald (coincidentally resident in London at the time) devised a coat of arms for Pope John-Paul II which was a blue shield bearing a yellow cross with a yellow letter M in the lower right quadrant. The presence of that single letter of the alphabet on a shield was viewed dimly by the secular English heralds.

## Heraldry and the Essex Conders

With that primer in heraldry (possibly more than you ever wanted to know !), let us then look at the Essex Conders for examples of the good, the bad, and the ugly !

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**Figure 1. Today's coat of arms at Great Dunmow (left).** The red (*gules*) shield has two *fleurs-de-lis*, a chevron, and the lion *rampant* all in gold. The diamonds on the chevron are again red, and the rose is '*proper*', i.e., natural colours (in this case a red bloom with green foliage). The boar is blue, and he has a red tongue, white teeth, and golden mane and trotters; he is standing on a fitch of bacon. The *mantling* (flowing cloths) is also red and gold. The design on the token (D & H Essex 11 – 21, etc.) has three abutting zones on the shield, each with a dagger; the similar hatching suggests that the same colour for each zone was intended. The design is contrived, and almost certainly not genuine, although the motto seems to have survived.

---

Of all English counties, Essex has never been very charismatic. However, Great Dunmow has achieved some notoriety because of its Flitch trials, which were noted even by Chaucer.<sup>8</sup> Figure 1 compares the authentic coat of arms with the well-known D&H Essex 11-21 reverse. The date of the grant of the coat of arms to the town has not been found, but its design has all the hallmarks of authenticity: the colours all obey the rules described above, and there is an overall

sense of balance. As the engineers say: ‘If it looks right, then it probably is right’. Meanwhile, the token falls well short of correct heraldry.

If the D&H Essex 11-21 Great Dunmow is bad, then Essex 33-34 Hornchurch is ugly (Figure 2). Its shield is clearly bogus heraldry.



**Figure 2. Another heraldic contrivance: D&H Essex 33-34.** The Liberty of Havering comprised Hornchurch (top left) which had the principal church, Romford (an ancient market town on an old Roman road), and several villages, one of which is Havering. The Romford coat of arms (top right) has a Roman eagle and the waves of the river, referring to a Roman ford. For Havering, the shield has a ring. This is known as ‘canting’ arms, and connoisseurs of heraldry think it is very punny. The inclusion of words of text on the D&H 33 is heraldically offensive. Lastly, both towns’ arms date only from the 20<sup>th</sup> century, and there is no local castle.

---

From the bad and the ugly we move to the only heraldically good Essex Conder: Maldon (D&H 35). The shield is divided vertically (*party per pale*) with a representation of a coastal trading vessel of a design contemporary with the 1171 granting of the coat of arms (Figure 3). Note that on the token the background to the left half of the shield is horizontally hatched, and this is the proper monochrome code for the colour blue (*azure*). The right half of the shield is within the rules if one considers it to be *proper*.

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**Figure 3.** The D&H Essex 35 shows the real thing for the coat of arms of the Borough of Maldon. The town is on the coast and was the scene of a disastrous battle between the Anglo-saxons and the Danes ('vikings') in AD 991 (at least, disastrous for the Essex men, but admittedly not bad at all for the Vikings). The three jolly-looking English lions are in *passant guardant* posture and yellow (for gold) on blue. The Danish Royal Family's lions are blue on a yellow background.

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**Haraldry: science and art.** Technically correct heraldry is its science. There is also an aspect of heraldic elegance which is its art. Different people appreciate different designs differently. Far be it for this author to predict what other Conder collectors will find to be artistically appealing heraldry. But, to me, the shield of the City of London (*argent, a cross gules, with a sword, erect, of the same, in dexter chief*, might be an amateur's *blazon*), e.g., the left halves of the shields in D&H Middlesex 85 – 86, and 91 – 92, which have the appropriate vertical hatching on the cross for the colour red, deserves a Conderian haiku:<sup>9</sup>

Maximum impact, fewest devices  
The sword standing by England  
What excellent heraldry !

## Footnotes

1. At least, well-regulated in comparison to western Europe. German *wappen* are usually badges that have simply been adopted by towns or families and then used by long tradition; their colour schemes do not observe any restrictions. French heraldry generally follows the same system of colours, metals and furs described here, but there are now no French heralds, no French equivalents of the College of Arms, and the Republic has no officially adopted coat of arms. The coats of arms of the British royal family are regulated by the College of Arms, with similar colour scheme restrictions; however, marks of inheritance and generations

(*differencing*) is very different to that required for the rest of the population, and promotion, say, to Prince of Wales, or to the throne can cause the creation of a second coat of arms for the same person.

2. The Court of Chivalry is a court of law that is inferior to the Earl Marshall's Court. Most litigation is resolved 'on the papers'. Its last public sitting was in 1954 when it resolved a dispute between a theatre in Manchester, England that was wrongly using the coat of arms of the City of Manchester on its stage curtain. Before that, the court had not sat in public since 1737 !
3. Dalton R, Hamer SH. *The Provincial Token Coinage of the 18<sup>th</sup> Century*. Reprinted 1990; Cold Spring MN: Davisson's Ltd. [D & H].
4. More precisely, it is the use of a coat of arms that is reserved to a person or corporation; the descendants of that person or corporation may be able to inherit that right. Close relatives may also be able to use the coat of arms while its owner is living, but usually then with a few minor differences, e.g. with a label (or metal strip of various shapes) running horizontally across the upper third of the shield.
5. Fox-Davies AC. *A Complete Guide to Heraldry*. Reprinted with revisions by Franklyn CA (1949 – 1961) and Brooke-Little JP (1969). London: Thomas Nelson and Sons, 1969.
6. These arcane terms are in *italics*.
7. There are rare exceptions, often in royal heraldry; for example, a Christian king of Jerusalem was granted gold crosses on a silver background.
8. Fox AW. The bacon of Dunmow, and why it needs a lawyer. *Conder Token Coll J* 2004; **9 (2)**: 40-43.
9. How about a few more Conderian haiku and limericks in *CTCJ* ?!



## One “T” or two?

By Jon D. Lusk

How do you spell the name, is it Matthew or Mathew? As well as Matthews or Mathews? Or, more importantly, how did the token issuers spell the name? First, you might find interesting some statistics from the 1881 British census. (I use a CD database and program called Surname Atlas published by Archer Software. This very useful disc has an interface program that lets you sort, search and count the various first and last names along with their locations.) Admittedly, the 1881 isn't 1791 census (which doesn't exist) but it does give some insight into British names and the frequency of their occurrences.

	Two T's	One T	Ratio of TT to T
As a surname Mat(t)hew	2,275	1,125	2.02
As a surname Mat(t)hews	26,131	11,081	2.36
As a first name Mat(t)hew	33,185	10,652	3.12
As a first name Mat(t)hews	84	52	1.62
All names totaled	61,675	22,910	2.69

It seems pretty clear that at least by 1881, TT wins out over T in all categories.

In this article I will cover only the misuse of the number of T's as it relates to our 18<sup>th</sup> century tokens. If you play the odds it looks like you should guess two and you'll be right more than you'll be wrong.

My first step was to use the electronic version of D&H<sup>1</sup>; it turns this type of searching task into a very quick operation. I found five problem entries. The first is a spelling mistake in the additional material on the CD, Mathew Boulton instead of the correct Matthew Boulton. Next, the Middlesex 40 is encountered. In this case the die sinker spelled the issuers name as Mathew Young. He then struck a die trial in white metal and either noticed his own mistake or showed the trial to Mr. Young who pointed out the error. D&H indicates that there is only one of these pieces known and by a twist of fate, I know the new owner, Joan Widok. I hope that she and her researcher husband, Rod, publish the “how” of the re-discovering of this piece, as well as what they find out about its pedigree. It really makes for a fascinating story. They allowed me to take the picture shown on the next page.

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<sup>1</sup> The Provincial Token-Coinage of the 18th Century, Digital Quick Reference, Published 2010 by NumiSource, LLC, Digital Numismatic Publishing, Rockaway, NJ

The engraver then recut the die around the first name, correcting his mistake, and in the process of doing this, weakened the steel in the die to point that it failed during the striking of regular issue D&H 41 in copper. When I looked at the D&H 41 piece I was amazed at the amount of steel that had been “pushed” around by the engraver to correct his error. (Replacing HE with THE and fitting it all in to look reasonable.)



D&H 40 on White Metal



D&H 41 with cud at reworked area

The next item is also a Middlesex piece, the D&H 546 of St. Matthew's - Bethnal Green. Here Skidmore, the engraver, used a single T when two T's should have been used.



D&H 546 proclaiming St. Mathew's



The real St. Matthew's

And again when the Middlesex 585 token was made, displaying ST. MATHEW'S - FRIDAY STREET on its obverse, Skidmore used the one T version of the name when two T's are correct. At least you have to give him high marks for consistency!



D&H 585 with St. Mathew's (Friday St)



St. Matthew's – Friday Street

The last token is the Kent 6 from Canterbury. The edge proclaims:

PAYABLE AT JOHN MATHEWS<sup>s</sup>

Richard Samuel, one of the earliest token authors who dealt with the actual issuers, lists John Matthews as the issuer, but his assessment of the spelling of the issuers name is suspect because he mistakenly lists the edge as MATTHEWS<sup>s</sup>. What else would you expect him to claim the issuer's name is when he has misread the edge! All later authors, R. C. Bell in his *Commercial Coins*, Mike Grogan in his *CTCJ* #42 p25 article, and right up to the recent publication of David Dykes *Coinage and Currency in Eighteenth-Century Britain*, p315, are united in the two T form for the name of the issuer. I could end my article at this point, making it a short, perhaps even interesting, note on our tokens – but I think that the Kent 6 token deserves a deeper look at all of its details. Here is what has been written about the issuer:

1. The above authors listed John Matthews, as a freeholder in Canterbury and Bell also identified him as a carpenter and builder.
2. My research found a John Matthews who was the surveyor and clerk of the works for the county hospital built in Canterbury during 1791-93. He was also listed as a Lieutenant in the Canterbury Volunteer Companies in 1794 where he was noted as a "Gentleman". He also appears in the 1791 and 96 poll books as having voted, as well as having been a landlord with tenants. A man with real property.

This information raises questions:

1. Did Bell's carpenter Matthews morph into a surveyor and clerk of the works (large project manager)?
2. James Robertson, a local tailor/draper, paired with John Matthews when they both used the same obverse and reverse dies for their tokens altering only the edge lettering, producing the two varieties D&H Kent 6 and 7. Would a gentleman have paired with a draper? (I'll let pass the fact that if D&H followed their own criteria these two tokens should have been designated 6 and 6a.)

Taking on these two puzzles, starting professional life as a carpenter and rising in stature is not an unknown occurrence. Look no further than the man born in Bethlehem. But, in 1790's England, it probably was a very rare occurrence. For the second item, there may have been a relationship between the tailor/draper and the gentleman, cousins or brother-in-laws, or to just save money, but still it was an odd pairing. Therefore, with only these two huddles to clear, it really isn't a huge leap to say that this is just another case of engraver error, using one T where it should have been two.

But wait...there's more...

The 1784 Kent directory lists a John Mathews as a carpenter and builder. This seems to be the source of Bell's claim for his first occupation, but notice, it's one T. It's the next item that brought me up short – an 1803 listing in the Canterbury death duties for a John Mathews, carpenter, again, one T. Forty pounds, his carpenter shop contents, and his household possessions are referenced, but no real estate property was mentioned. This particular carpenter hadn't morph into a "gentleman".

### My Conclusion

In the 1790's, in Canterbury, there really was a John Matthews, freeholder and gentleman but there also was a John Mathews, carpenter. They were two different people. All that needs to be decided is which one is the more likely issuer. Since the token doesn't give us a clue about the occupation of the issuer, other data points will have to be used. First, it seems more plausible that the carpenter would have partnered with the tailor/draper. Second, and the only argument really needed, is that Matthews (two T's) might be a reasonable switch if a Mathews (one T) can't be found, but since one did exist and there are no other grounds to assume the engraver made a mistake, we should not assign the piece to the surveyor/gentleman. After all these years, I say, let's give John Mathews, the carpenter, back his token.

Acknowledgement: Gary Sriro kindly lent permission to use the Middlesex 41, 546, and 585 pictures from his photo DVD.



A piece of history  
or  
I actually thought about buying a large piece Conder memorabilia!

By Jon Lusk

Harold Welch was kind enough to share the original photo of the building that housed the leather business of John Conder, the older brother of James Conder and where the younger James did his leather apprenticeship. This photo appeared on the cover of issue #57. I zoomed in on the picture and could read the intersection of where the building stood in Ipswich, Silent and St. Nicholas Streets (looking north). I then then used one of my favorite tools on the web, Google's Street View. This is done by dragging the little orange outline of man right on top of the + sign that zooms the map image on your computer screen. Then, after rotating and positioning the point of view I was looking at the photo below.



There in the window on the right is a For Sale sign! I thought “What if it was reasonably priced?” Whatever that meant. I was able to get the name of the listing agent and with that, was able to check their web site. I was in luck, it wasn’t listed anymore! What would I have done with it any way. Just an interesting flight of fancy.

# Six Unlisted Varieties of Camac Tokens: Dublin 36 *Bis II*, 38 *Bis II*, 73 *Bis II*, 98 *Bis*, 127 *Bis III*, and 206 *Bis II*

Gregg A. Silvis

**Harp with Six Strings.**

## 1. Dublin 36 *Bis II*

**Obverse:** Unlisted. Severely clashed. The cypher **O** is visible beneath the top three harp strings. Unlike Dublin 34-36, no breaks through Hibernia nor any rust at the base of Hibernia. **NT** is widely spaced. Top edge of the right base nearly to the middle of **E**.

**Reverse:** Unlisted. Severely clashed. Harp strings are clearly visible beneath the cypher **O** and the outline of Hibernia is also clearly visible. The left upright of the second **N** of **HALFPENNY** is extremely thick, perhaps cut over another **N**. The first **C** of the first **CAMAC** is high.

**Edge:** No. 2.

**Reverse Rotation:** Normal.





**Rotated and flipped image showing the reverse clash**

**2. Dublin 38 *Bis II***

**Obverse:** Unlisted. N's are retrograde. B recut to north. Harp string lean noticeably to the left.

**Reverse:** Unlisted. Loop of C to center of M. Break through middle of KYAN. Thin, poorly shaped letters that appear to be hand engraved.

**Edge:** No. 1.

**Reverse Rotation:** 25° CCW.



**Dublin 38 *Bis II***

**Harp with Seven Strings.  
Head under A.**

**3. Dublin 73 *Bis II***

**Obverse:** Unlisted. Head under center of A. Top of harp lines with 1 (cf. Dublin 70 *Bis II*, CTCJ Issue #47, Vol. XIII, Number 1, p. 28). Off-center clash arcing from OF through the right side of the harp through 92. Dentils are visible between the 2 and the right base of the harp.

**Reverse:** As Dublin 34 *Bis* (CTCJ Issue #41, Vol. XI, Number 3, p. 30), Dublin 70 and Dublin 73 *Bis* (Dalton & Hamer Addenda, p. 551). Early die state with no rust evident.

**Edge:** No. 1.

**Reverse Rotation:** Normal.



**Dublin 73 Bis II**

**Harp with Eight Strings.**

#### **4. Dublin 98 Bis**

**Obverse:** As Dublin 98. Early die state with no evidence of clashing visible.

**Reverse:** As Dublin 161. Later die state with notable swelling through the first CAMAC

**Edge:** No. 2.

**Reverse Rotation:** Normal



**Dublin 98 Bis**

## Harp with Nine Strings.

### 5. Dublin 127 *Bis III*

**Obverse:** Unlisted. Left foot between C and O. E of PARLIAMENT is high. The die has been lapped to such an extent that the harp strings are very thin and the right side of the harp has become segmented.

**Reverse:** Unlisted. Loop of C to first limb of M. Second A of second CAMAC leans right. D spaced slightly low and to right.

**Edge:** No. 2.

**Reverse Rotation:** 25° CCW.



**Dublin 127 *Bis III***

## Varieties

### 6. Dublin 206 *Bis II*

**Obverse:** Unlisted. Harp with 6(?) strings. INC[ ]ORATED BY [ ]NT 1792. N's are retrograde.

**Reverse:** Unlisted. CAMAC [K]YA[N AN]D TERNERIT HALFREASY. The N that is discernible is also retrograde.

**Edge:** Plain.

**Reverse Rotation:** 75° CCW.





**Dublin 206 *Bis II***

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## Bill McKivor-----CTCC #3

At one point the CTCC mentioned that, needing articles, a short bio of our members would be a good thing. We would get to know each other, and find out what others collect. Other clubs have done this, and it is enjoyable reading. Often we have heard of someone, but putting a face to the name, and a bit of history is nice.

Based on that request, I was then asked to start the ball rolling. So I shall. And I invite you all to follow me with a short article about who you are and what you collect.

Officially, I am a 72 year old retired fellow who lives in Seattle, Washington, with my wife June, and a nutty dog---- We have lived in Seattle all our lives, though we have traveled quite a bit. We find we like it here, not too hot, not too cold. Our two daughters are grown, and upon retirement in 2000 from my job as wholesale sales manager at the Seattle Times, I re-invented myself as a dealer in British tokens and medals.

I started my numismatic career at the age of nine, selling newspapers on the street corner and going through my change for collectable coins. Since the year was 1949, I was able to still come across lots of old pieces, most nearly worn out, but to a kid they were great. I continued collecting coins until school, girls, marriage, and mortgages got in the way. I kept my collections, but rather ignored them.

In the 1980's I got back into coin collecting, and in (I think) 1988 bought my first Conder token. I remember it well, Warwickshire 144. Great bust of John Howard--though I had no idea who he was---very impressed by a 1792 date, and only \$25.

I bought a "bag" of VF (mostly) Conders around 1992---they were offered by Jerry Bobbe, when I was helping a dealer friend, Bob Everett, at a show. On the way home, Bob told me he thought I should buy those tokens. This I did, and offered them for sale. In 1996 CTCC founder Wayne Anderson asked for help in starting the club, and for my efforts, which did not seem much to me - was made member #3.

Over the years, I bought more and better pieces as I could afford them, and today buy and sell regularly. I attend the fall auctions, and the Token Congress held in the UK each year, and have made many friends there, which I cherish far more than money.

My Conder collection is really quite small. I have a collection of canal tokens, including all the rare pieces I have been able to locate, also a general collection of tokens relating to the madness of King George III, with the rest of my collection being pieces I like a lot---and in all I have long single row box full of them. It is just now beginning to get a bit too full. Only took 20 years.

My main collection, the family owned items from Matthew Boulton and James Watt and their sons was started in 2002. The families had never sold anything that they had held, and in fact found out that really, only one of the four (James Watt Jr.) was a collector. When the Watt sale occurred, I asked a friend, Tim Millett, if he would represent me in the auction, only to find out he now was the agent for the Boulton family. Through Tim, I bought many Boulton owned tokens, medals, and coins--to go along with the medals and tokens won in the Watt sale. I still

have those tokens and medals, and cannot believe my luck in being able to obtain such a wonderful and historic group.

I also collect other medals, as I must admit to liking both history and a good design. Satirical pieces, ---tokens, medals, paper money, ---from nearly every country is always wanted--- If it is a satire, I like it. Also, in the 1790's onward, the London papers had a satirical print in nearly every issue---usually a jab at politics or royalty---and I have bought one or two each year and now have a nice British satirical print collection from back in the days of our tokens. I also collect American trade tokens from Nevada ghost towns. Some great history there, and many pieces are very rare.

As to what my favorite Conder Token might be--I cannot choose just one. Some of my favorites I do not even own--such as a Warks 29--sold mine in a weak moment-----but within my collection the Hampshire 3 comes to mind, with the satire of Napoleon's folly in building rafts for the invasion of England, and Warks 44, with the quill pen, scroll, and poem on the reverse, and of course the Gloucester Brimscombe port #58, with a boat with striped sails, three known.

It matters not what you pick up in the Conder series, behind it is a story that is compelling, and I approach the hobby as just that and really nothing else. I enjoy helping others find items they want, and am having the greatest retirement a fellow could ask for.

So, once again, putting on my President of the CTCC hat, I want to find out what you collect, and why you collect it, we each have our story as to who we are and how we came to collect tokens, and what we like best. Your turn-----please write.



Bill with his FX3 LHS



and his Kaiser.

His FX4S LHS is pictured in his ad on the inside front cover. (It was a quick color replacement with PhotoShop!)



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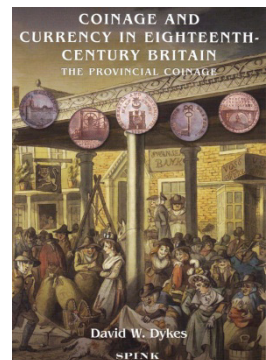
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